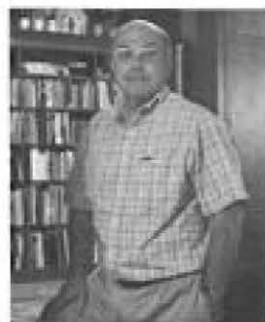


Canadian Clay Symposium

Walter Ostrom

Breaking Ground

Walter Ostrom is the winner of this year's Saidye Bronfman Award and will be a presenter at the Canadian Clay Symposium on March 20. See page 5.



After forty years of ceramic innovation and discovery, Walter Ostrom is being recognized for his expertise by receiving the \$25,000 Saidye Bronfman Award. His work has spanned from highly conceptual in the 1970s to the exhibition of plates, reminiscent of Judy Chicago's Dinner Party, at Mount Saint Vincent University in 2002. He is a pioneer of low-fired ceramics and his original aesthetic has influenced two generations of potters.

Essentially Ostrom sees himself as a maker of utility ware. He maintains, "A pot should never stop working. In use, it should function to contain, present and enhance both its content and its context." Having studied in France, Italy and finally China, Ostrom is

well-versed in pots of the kitchen. But he is not fixated on utility for utility's sake. He states, "Many contemporary potters follow the industrial model of uniform treatment and decoration of the pot regardless of its intended function. As craftspeople, we should take advantage of our freedom (means of produc-

tion) to explore alternatives." His approach to style is evidence of a potter practising what he preaches.

One writer refers to Ostrom's pots as 'cheerfully subversive'.¹ In the early years of Ostrom's ceramic training, he did not apologize for dedicating himself to the lowly redware in 'stoneware city of the 60s.' Rather he challenged established notions of material integrity. "Earthenware also introduced me to the world of 'no-apologies colour'. At first I tried to follow traditional colour theory/design rules and what resulted was sort of like sweaters and socks that match. The colours were well coordinated, but boring. They didn't sustain my interest I like to think that my use of colour subverts some stereotypical assumptions about ceramics."

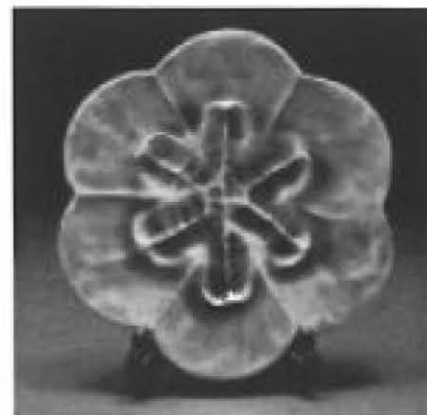
Saidye Bronfman Award notwithstanding, Ostrom is recognized internationally as an innovator of contemporary ceramics. While the humble brown pot is still a sacred cow in many a potter's kitchen, the wildly dazzling maiolica that is Walter Ostrom's signature ware serves as a historical marker. His colourful ware defines this era and place in history.

Rachelle Chinnery

1. Ann Gabhart, *Jamaican Plain*, 1996



Walter Ostrom *Flower brick in the shape of a Tortoise* 1991, earthenware, wheelthrown, altered and constructed maiolica. Photo: Elaine Ostrom



Walter Ostrom *Dessert Plate* 2000, moulded earthenware, tenmoku glaze. Diameter 20.0 cm

Made of Clay at Christmas

Made of Clay at Christmas 2003

November 28-30

Roundhouse Community Centre

There is only one large 10x10' space left at the time of writing. This means we will have a full list of great artists presenting. There are lots of new faces and many returning ones. We hope that you get a chance to visit with the presenters and to enjoy the wide range of pottery. We also ask that you help spread the word. We'll be sending out email invitations and would appreciate it if you would forward it on to people that you think would be interested. You're also welcome to pick up postcards and posters at the Gallery.

Hope you all have a great holiday season, a warm winter and many clay successes. See you at the Roundhouse beginning November 28.

Jim Stamper Made of Clay organizer.

Made of Clay 2004

Well it's time again to start thinking about MoC 2004. You'll find an application included in this newsletter or you can email <madeofclay@bcpotters.com> for a pdf version. I'll have more specifics in the January issue of the newsletter, but for now most of the procedures for registering are the same as last year. We have learned a lot over the last few years so I'm hoping that we can put that knowledge to good use and expand upon it.

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Newsletter Submission Deadline
is the 8th of the previous month.

Send to the Guild at the address on page 16, or to the editor
<newsletter@bcpotters.com>

**Position available for
editor of PGBC newsletter;
see page 14 for complete
details.**

Help Wanted in Gallery

The Gallery of BC Ceramics is hiring part-time help during the busy month of December. If you have a passion for ceramics and some retail experience, please fax your resumé to 604.669.5627 or email it to <galleryofbcceramics@bcpotters.com>.

See Your Images on the Guild Website

Members are invited to submit digital images of their pottery. Send as attachments to <don.jung@shaw.ca> or <webmaster@bcpotters.com>

Do You Have Pottery Questions?

The Guild has introduced a new BC Pottery discussion forum on the website. Please click on and bookmark: <http://www.bcpotters.com/cgi-bin/discus/discus.cgi> and participate in an exchange of ideas and knowledge. This is a forum to enable potters to connect and learn more about each other as well as pottery.

Don Jung Communications & Webmaster

Gallery of BC Ceramics News

Special Members Christmas Party

Friday, December 5 5:00-8:00PM

Just in case your friends and family don't own enough ceramics, a special **Members Christmas Party** will happen on Friday December 5 between 5:00PM and 8:00PM at the Gallery. Members only will receive 25% off ANY piece in the Gallery. Make certain that you are in the directory or have your membership dues receipt; we will be making sure that your memberships are up to date in order to receive this awesome discount! Now's your chance to splurge on yourself or the ones you love for that perfect piece. Tell your friends Granville Island is open late and see you there!

Members Show and Sale *Seasonal Traditions*

December is our annual Guild Members exhibition and sale in the Gallery. It is a non-juried show where all members can bring work for sale. The work must meet Gallery standards (free of cracks, kiln wash and sharp edges). All glazes must be food safe, and all work for sale is at the discretion of the Gallery Manager.

Members may bring work into the Gallery between November 24 and December 1. Be sure to call ahead so that Gallery staff can help you with inventory sheets and codes if you are not familiar. All pieces must have a price tag, and be accompanied by an artist's statement that we hand out to customers who purchase ceramics.

Gallery Opens Late Every Friday During December

In keeping with Granville Island's *Spirit of the Season Festivities*, every Friday night before Christmas, December 5, 12 and 19, the Gallery of BC Ceramics will be open until 8:00PM. The Granville Island Business and Community Association celebrates the holiday season by welcoming Santa and a horse drawn carriage to circle the Island, with room for you, friends and family! Hot cider, hot chocolate and treats will be available outside the Net Loft. Mark it on your calendar and enjoy nighttime on Granville Island with all your favourite shops and studios open late.

Membership Report

The Potters Guild of BC extends a warm welcome to the following new members:

Priscilla Chan 604.540.8332
Mathew Freed 604.899.3383
Myrta Hayes 604.931.8450
Sonia Jensen 604.633.9445
Ya-Wei Lin 604.562.7016
Gay Mitchell 604.552.0727
Tanya Mitchell 604.633.2544
Kathryn O'Regan 604.948.8050
Lisa Prowse 250.493.6496
Jenny Ross 604.263.1068
Sharon Sale 604.599.4896
Laurel Vlieg 604.543.5010
Sunroom Studios 604.817.3943

New members Night November 6 6:00-8:00PM

New members are invited to join all Guild members on November 6 between 6:00 and 8:00PM at the Gallery of BC Ceramics on Granville Island. This is the same night as the opening of Deb Taylor's work. I encourage all members, especially those who have recently joined, to come. Following the opening, we will go for coffee at a coffee bar within walking distance of Granville Island. Please RSVP Joan Conklin at <membership@bcpotters.com> or call 604.435.9458.

Membership Renewals and Changes Policy Change in January

If you did not submit a completed Membership and Information Form during the directory project, please complete and return when you receive your renewal notice or earlier if you change any contact information i.e. email address.

On a monthly basis Ronna Ander and I enter all new member information, delete members who have not renewed and enter all changes that you as members have flagged for us. As part of this process we keep your forms on file, email communication or other notes sent in. We encourage you NOT to call the Gallery with change information. Yes, you can call in renewals but make sure your other information, which has been sent to you on the renewal form, is correct.

In January we will allow only 60 days for renewal. Don't miss out on all the benefits of membership by not keeping your membership current. If you need to check your renewal date, it is printed on the mailing label of your newsletter in the upper right hand corner.

Joan Conklin Membership

Update on Guild Membership

Wow! We were flooded this summer by your response to the directory project request for information. We received over 225 forms from approximately 374 members. This outstanding response allowed the Guild to publish the directory you received in September. Thank you to the 83 Guild members who answered our questions on volunteering. The Membership Committee has distributed this list to the committees. You may have already received a phone call from a volunteer who has agreed to head an event or committee. As new members join and others renew, we will update the volunteer lists.

It is very important to volunteer; it does make a difference. Our membership fees and our scope of activities are directly affected by the number of members who volunteer. If you didn't check any areas for volunteering, I encourage you to review the first section in the Guild directory and consider giving a few hours. The Guild does what it does only because it has people, just like you, offering to pitch-in. Many volunteer opportunities can be done from your studio or in your area. If you want to volunteer or have an idea on what needs to be done, please contact me or any other Guild Board member. We will link you with others who share your interest or need your help.

Joan Conklin 604.435.9458

President's Report

Recently I went to Gambier Island - close but surprisingly remote from Vancouver. I visited two potters, Morgan Campbell, a recent arrival, and Beth Feldman, a long time resident. Although Beth has email, she more than looks forward to her newsletter. It is for her a vital link with the larger clay community. Another potter I know curls up in bed with hers when it arrives!

In one of those circular twists of irony I arrived home to an email from Letia our newsletter editor saying that after five years, it was time to move on to other things. Letia has become so much the embodiment of our newsletter that you can imagine my initial dismay.

No doubt one of several people we have interested in the position will prove capable of putting their own stamp on things, but Letia's quiet dedication and consummate professionalism will be a hard act to follow. As with any good editor, she has had a clear vision of what she thought the newsletter could be and such a sound understanding of the rhythm of total contents for each issue that if she suggested changes they would always be for the good.

Despite other advances in communications the newsletter remains a fundamental and vital connection for our members. Thank you Letia for five remarkable years of dedicated editorship. We wish you well for more time sailing and the opportunity to take trips in the winter and spring.

Those who made it to the evening with Maori Ceramics were rewarded with a fascinating presentation that went beyond pots to the historical and cultural references that inspired them. Fortunately, there's a chance that they will be back.

A big thanks to Assefa who put in much time and energy to organize our Oktoberfest, to all the volunteers who helped and especially to all you potters who assembled a stellar collection of steins for sale on short notice. We had major competition from a beer tasting festival at Plaza of Nations so our event was poorly attended. However a feature stein display at the Gallery will run for a while. Perhaps next year we'll consider having a stein booth at the beer tasting festival.

Keith Rice-Jones

Tam Irving, Presenter

Since retiring from Emily Carr Institute of Art and Design seven years ago, Tam Irving has been actively creating new work, making more demands on himself and his processes than ever before. Years of self-discovery, meditation on art and the nature of teaching have honed his mind and skills. Today he is creating technically sophisticated forms arranged sculpturally in a complex configuration of shapes and spaces. His sculptures challenge traditional concepts of the artisan and craft, placing his work firmly within the dialogue of contemporary art practice. His work raises questions about where does the concept begin and end? How does the skill of production articulate and inform the idea? And what is the role of perception?

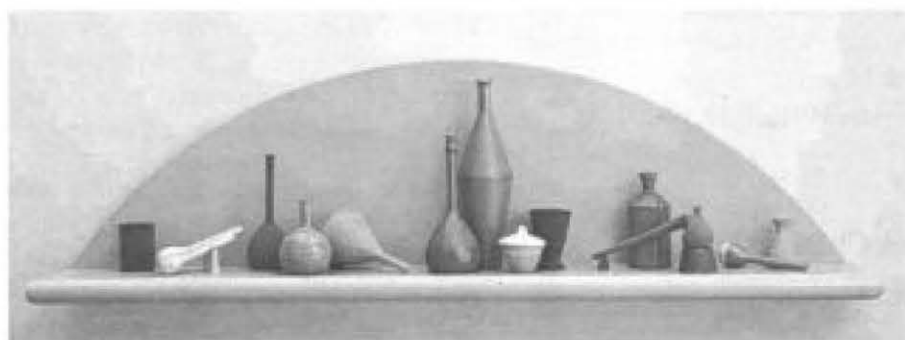
Tam grew up in a small Portuguese fishing village where as a young boy he roamed and explored. He developed both a mind and eye to appreciate life's ordinariness. "In my youth, model airplanes uncovered by fabric hung from the ceiling of my room, since I liked the geometry of structure." After a university degree in Scotland, he moved to Canada to become a chemist. Attracted to art, he studied at the

Winnipeg School of Art, Haystack Mountain School of Crafts in Maine and Vancouver School of Art. During these early formative years, he developed acuity of space and form, and their abilities to articulate meaning.

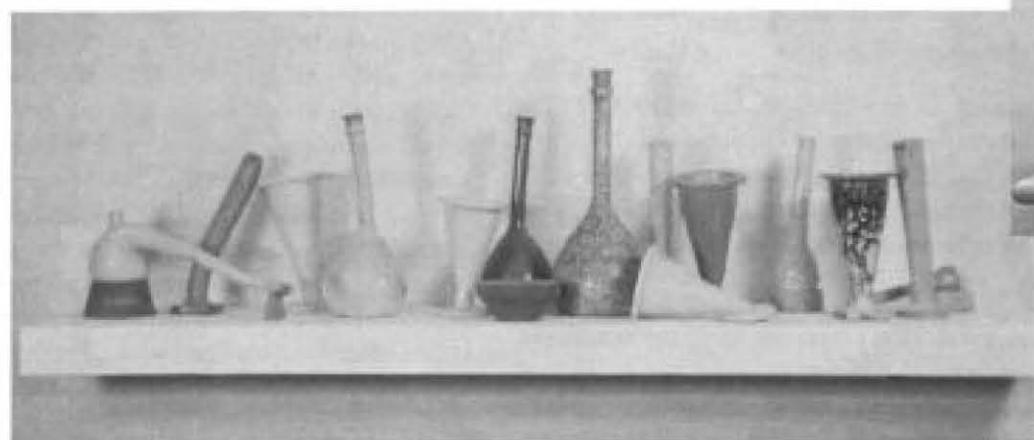
During the 1960s, searching for a lifestyle and a livelihood, he became a production potter championing simple pots at affordable prices. Despite taking on assistants he was not able to sustain this idealism for long or survive on the limited income. Traditionally, this kind of work was done by small collaborative groups where the workload was shared. Briefly, he ventured into sculpture. Henry Moore, Isamu Noguchi and Jean Arp were his heroes; truth to material became his credo. "Early on I played with scale and interpreted weathered stones and bones, but later experimented with softer forms derived from inflated objects." When he returned to vessels, his sculptural work had influenced his ceramics. The soft quality of the inflated forms reappeared spontaneously in the pots and pieces were thrown more loosely with gestural and figurative implications.

In 1975 when he became an instructor he embraced the formidable task of teaching others. He invented strategies to lead students to self-discovery, to acquire technical skills, and to understand the relationship between idea and execution. Tam learned how to be sensitive during endless student critiques. As he explains, "All these issues challenged my own identity and helped refine my perceptions." One of his ingenious projects was to ask students to create a cup that projected the image and character of a friend. Peers considered final works and had to surmise the body image, personality, aura, and vibration of the depicted person. During the critique, Tam skillfully created a learning environment where students developed visual perception, a discerning understanding of how form articulates ideas, and how ideas inform the process and final execution. Most importantly, students learned to use language to express themselves and ideas, and acquire a critical vocabulary. This one project served a multitude of didactic objectives. He always insisted that ideas work not only from the brain down but also from the hands up. His teaching practice was

Tam Irving continued on next page



Tam Irving *Earth Still* (dark colours) 1999, stoneware, wood and paint, 48.0 cm high x 168.0 cm wide



Tam Irving *Narrative of Fallure* 1999, stoneware, wood and paint, 37.5 cm high x 99.0 cm wide



Tam Irving *Still Remembered* (light colours) 1998 (detail), stoneware, wood and paint, 48.0 cm high x 168.0 cm wide

Tam Irving, Presenter

continued

rooted in doing as a way of seeing while reminding students that it is not so much the skills that count, but how they are used to express something felt about their human experience.

Although this is a brief summary of Tam's very full life, it gives insight into factors that have influenced his current work. For the past few years, he has created a series of *Still Lives*. Using both thrown and slip-cast elements, which he has glazed using natural local materials, he assembles his pieces constructing spaces on a shelf that he sometimes frames. Light falls over the subtly muted natural glazes, casting shadows and emphasizing negative and positive spaces. In the finished sculpture, the spaces are as significant as the physical elements. In *Still Remembered* and *Earth Still*, the forms are derived from laboratory glassware. He admires these shapes for their functional simplicity and elegance. "I like the contradiction of giving importance to ordinariness." The elevation of ordinary objects into formal constructions directs the viewer to contemplate formal relationships of space, colour, rhythm and surface while still referencing functional associations. This interest in the ordinary extends to his use of local minerals and rocks for glazes. They are common materials, ignored by gemmologists, but Tam finds beauty in their naturalness and pleasure in their connection to the British Columbian environment. *Narrative of Failure* represents all those accidents — warping, sagging, splitting and bloating — that express the narrative of a creative life working in clay. Referring to this series, he questions, "Could the detritus of purpose ultimately be more interesting than purpose itself? Am I blinded by my intent? Might this be applied to life in a wider sense?" The still lifes are like an artist's sketch book compiling and reflecting memories and ideas.

Compiled by Letia Richardson in discussion with Tam Irving and from articles in Fusion, Contact and International Academy of Ceramics 98 catalogue.

Re-inventing the Wheel

Registration for the 3rd biennial Canadian Clay Symposium has officially begun! The first two symposiums sold out before the early bird registration deadline (January 31) so be sure to register early. Brochures have been sent to guilds throughout the province. Check with your guild for a brochure.

Congratulations to Walter Ostrom who is receiving the Saidye Bronfman Award for excellence in fine crafts. He is certainly deserving of this award as you'll experience at the symposium. Walter has been an amazing maker as well as teacher at the Nova Scotia College of Art and Design. With enthusiasm he speaks in a way that really engages you.

Our spectacular line up of presenters for the 3rd biennial Canadian Clay Symposium is:

1. Linda Christianson
2. Anne Hirondelle
3. Keith Rice-Jones
4. Michael Osborne
5. Carol Mayer
6. Tam Irving
7. Jane Hamlyn
8. Ichizo Yamashita
9. Walter Ostrom
10. Hank Murrow*

*There will be a 1000th firing of the top hat fibre kiln at the Shadbolt Centre for the Arts, probably during the Symposium. To celebrate this event we have asked Hank Murrow to be our tenth presenter. He will discuss this unusual kiln as well as demonstrate his style of faceting. As well, Hank is quite a tool guy so he'll be showing us a bunch of different tool ideas.

Now is the time to let us know about a topic idea you have for the Symposium. We have some ideas that are coming together, but we would really appreciate your input. What would you really like to have discussed? The winning idea means that you attend the Symposium FREE. Such a deal!

We have been very fortunate to have fantastic support from the Potters Guild of BC newsletter for the Symposium right from the start. Letia, editor extraordinaire, has been responsible for putting this most excellent newsletter together and we'd sure like to say thank you so much for all her help and support. It has been such a pleasure to work with her.

Cathi Jefferson
604.929.9175



Works by Presenters

Above: **Michael Osborne** *Untitled Ceramic Sculpture* 1991

Left: **Ichizo Yamashita** *Dancing Sake Ewer* 2002-3, porcelain fired to 1280C, decorated with underglaze blue and a third firing for overglaze enamels (applied over the fired glaze), and fired at 980C. See the next page for more information about this ceramist.

Ichizo Yamashita, Presenter



Ichizo Yamashita and at right in his studio demonstrating a technique for extruding forms using an acrylic die that he designed for a particular form



Ichizo Yamashita *High Plate* 10.0 x 26.0 cm and *Incense Burner* 14.0 x 12.0 cm. Both works were made 2002-03, porcelain fired to 1280C, decorated with underglaze blue and a third firing for overglaze enamels (applied over the fired glaze), and fired at 980C

Artist Statement

Around the mid-seventeenth century, the first Kutani pottery was produced in the area of my birthplace, the prefecture (province) of Ishikawa in western Japan. Traditional Kutani pottery is characterized by the use of a fine white porcelain clay covered with high temperature glazes and then re-fired and decorated, typically, with five traditional low fire enamel colours. Each step in the construction of ceramic ware has demanded highly sophisticated techniques. Therefore, in its manufacture, there has normally been a collaboration of technicians with specialized skills. In modern times Kutani pottery has been mass produced and, I believe, its freshness and spontaneity has suffered. As a result, it has lost its innate power, elegance. By learning and experiencing all the different processes by myself, I seek to recapture in my own artistic way, the spirit, the efforts and pleasure of the potters 350 years ago when they themselves were searching for a new, and vital expression.

Ichizo Yamashita

Ichizo Yamashita is a Japanese studio potter who lives and works in the prefecture of Ishikawa, on the western Sea of Japan side of the large island of Honshu. His studio, called *White Elephant Pottery* is located in the district of Kaga. For centuries this area has been famous for producing fine porcelain decorated with overglaze enamels. Because much of what is produced there is a result of many hands collaborating in an industrial context, the mass produced version of this old ceramic tradition is often lacking in spontaneity and creative joy. He is one of several individuals who have taken it upon themselves to rediscover the original spirit and character of Kutani and master its intricate traditional techniques to create imaginative, spontaneous, functional pottery for a contemporary world.

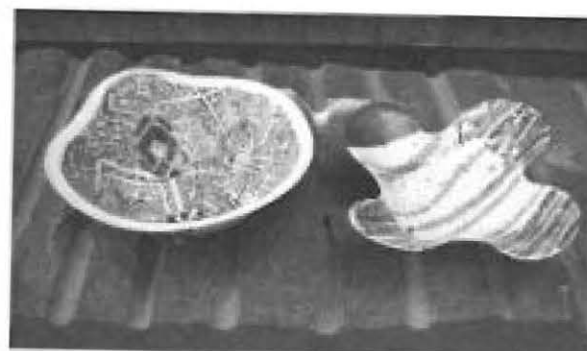
His forms are as complex as are his techniques. He uses the wheel to throw basic forms and then in the traditional manner of Katauchi presses these blanks over biscuit moulds of his own design. In another more contemporary approach termed *Uchidashi* he manipulates hollow extruded forms and combines them with constructions generated by other means. Chinese bronzes, traditional lacquerware shapes and organic elements are a few of the recognizable jumping off points for his sculptural and graphic enquiry. Elephant

parts seem to have a habit of turning into spouts and handles. His works are almost always functional vessels for food, drink or flowers.

The white Kutani porcelain is covered with a clear limestone glaze and high fired to a point of translucency. Abstract surface markings in low-fire overglaze enamel wander playfully over the surface like a child's drawing or, on occasion, cover portions of the surface completely in bold swaths of colour and pattern. Underglaze blue with the traditional yellow, green, blue, purple, and red enamels energizes and animates his surfaces in playful improvisations on numerous graphic themes. As he explains, "I enjoy the creative process by respecting the traditional Kutani technique, but have freed myself from the traditional dogma of 'old is great'. My process is one of creating new form through the tactile, sensuous, pleasurable handling of clay."

Gary Cherneff

Ichizo Yamashita *Saucers* 2002-03. Both are 12.0 cm high with 24.0 cm diameter; porcelain fired to 1280C; decorated with underglaze blue and a third firing for overglaze enamels (applied over the fired glaze); fired at 980C



Deb Taylor *Method Kaos*

Gallery of BC Ceramics November 6–25 Opening Night – November 6



Deb Taylor at MISSA. Gown made of tissue paper, pipe cleaners and glue. Tear away design!

Method: *a special form of procedure, especially in any branch of mental activity; orderly arrangement of ideas. Greek: methodos — pursuit of knowledge*

Chaos: *formless primordial matter; utter confusion*

Method Kaos came about at two specific times during the past year. The title came while knitting socks sitting in a lounge chair in the dappled light of Hornby Island. The work was inspired while attending M.I.S.S.A. in the summer of 2002. Dorothy Caldwell, a fibre artist from Ontario, was offering a workshop in Japanese stitch resist and indigo dyeing. While viewing samples of hand-stitched fabric, it was the more intricate ones that held me. Some of these stitches required months to pattern enough cloth for one garment. Imagine one craftsman having the pleasure of that task! Oh!! Right up my alley! The complexity of these designs, using only needle, thread and cloth was powerful. I was gobsmacked (British for to be knocked senseless, overwhelmed)!

In preparation for this show, two big decisions were made. The first, to do blue (only once before, a freakishly horrific accidental firing resulted). I've discussed and read, for and against arguments regarding

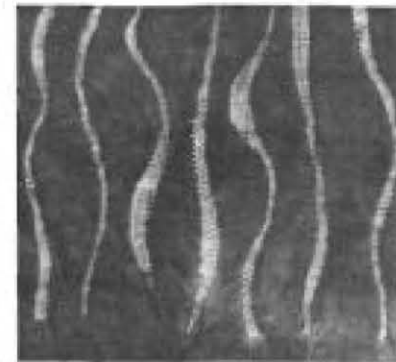
'the blue dilemma' — over and over and over — but blue sells. We'll see, which leads to the second decision made. There won't be a functional piece in the entire show! I'm steeling myself for the inevitable question, "What do you use them for?"

Them meaning 100s, and I mean 100s, of three sided pods, ranging in size from three to eight inches long. Interlocking patterns have been cut into the pods and filled with coloured clay. Design outcome depends on how the pods are arranged. Detail is what it's about and I'm tickled pink to be labeled as anal-retentive (anal self explanatory: retentive - tenacious, not forgetful) and obsessive-compulsive (obsession - unreasonably persistent in the mind; compulsive - contrary to one's conscious wishes). Delusional could be added for I like to think of myself as meticulous and if that's BAD — spank me 'til I'm blue.

In closing, bear witness to my first PRO BLUE PLUG. From Boulevard magazine, September/October 2003, in the Benjamin Moore advertisement is 'The Colour Blue.'

Blue is associated with the heavens and has an uplifting effect on mood. It promotes feelings of trust and dependability and is often the colour of service uniforms. So it's not just the uniform?

Deb Taylor



Deb Taylor Detail from 30.5 x 30.5 cm sampler. Handstitched in a continually undulating line, indigo dyed.

Dear Santa,

Things I want for Christmas

1. Gift certificate from **The Mad Potter!**
2. Sherrill Ribs from **The Mad Potter!**
3. A Giffin Grip from **The Mad Potter!**
4. Anything from **The Mad Potter!**

From your favourite well behaved Potter

The Mad Potter

#6 - 3071 No. 5 Road, Richmond ~ Tel: 604.244.3734

Store Hours: Tues. to Fri. 10am to 7pm and Sat. 10am to 5pm

Vancouver

Rachelle Chinnery welcomes you to her Christmas Show and Sale. Items for seasonal gifts include carved porcelain teacups with cedar saucers, honey pots, sake sets and new sculptural work of all sizes. 4451 Welwyn Street (at E 28th) East Vancouver
604.875.8518
Studio open from 10:00AM-5:00PM
Saturday and Sunday, November 29-30



Rachelle Chinnery Carved porcelain latte cup with turned cedar saucer, 11.0 x 15.0 cm



Suzy Birstein Bowl 2002
handbuilt, 60.9 x 60.9 x 10.2 cm

Celebrate the Everyday — Every Day

You are invited to **Suzy Birstein's Annual Holiday Sale and Exhibit** featuring her colourful tableware, sculpture, limited edition prints and Hartley's homemade cookies with hot apple cider!

Saturday, December 13 and Sunday December 14

11:00AM-6:00PM

Suzy's Kitsilano Garden Studio

3436 W. 2nd Ave.

Vancouver, V6R 1J2

604.737.2636

E-mail: <suzy@suzybirstein.com>

Website: www.suzybirstein.com

Fifth + Yukon Studios, Holiday Show and Sale

Thursday, December 4 3:00-9:00PM (opening night)

Friday and Saturday, December 5 and 6 10:00-6:00PM, and

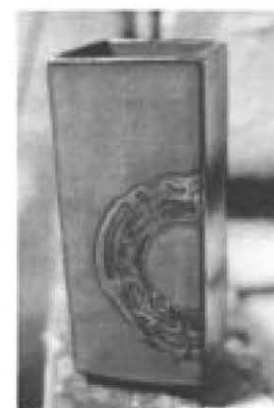
Sunday, December 7 10:00AM-3:00PM

604.876.3994.

Email: <fifthandyukonstudios@yahoo.com>

Items for sale include ceramics, painting, jewellery and textiles.

Participating studio artists: Alison Feargrieve, Laura van der Linde, Meg Ida, Cheryl Stapleton, Donna Partridge, Underware by Alex, Laura McKibbin, Sarah Gobes, Maureen Elizabeth, Caralyn Jeffs and Sheryl Willson. Guest artists: Giosi Lammirato, Yarrow and Biba Koontz



Underware by Alex Vase liquid sun series one, 2002, earthenware, H:17.8 cm

Purple Orange Arts' Studio Sale

November 22 5:00-10:00PM and November 23 11:00AM-6:00PM and

November 24 11:00AM-6:00PM

Studio #424 - 1000 Parker Street

Claudia Segovia

purple orange arts

www.purpleorangearts.com and <http://www.cafeshops.com/purpleorange>

604.662.4148



Studio Exhibitions and Sales

North Vancouver

Cathi Jefferson Studio Sale

Saturday November 29 and Saturday December 13

Both days: 11:00AM-4:00PM

Functional ware that is salt and wood fired, producing unique variations with rich colour tones and textural surfaces.



Cathi Jefferson Tea Set
pot, cream and sugar
bowls, 2003, wheel thrown
and altered, tray handbuilt,
salt soda fired. Designs:
leaf, lily, red art rectangle



Invitation: double row
of lighted trees

West Vancouver

Christmas Presence

Friday November 14, 1:00-9:00PM

Saturday November 15, 10:00AM-5:00PM

Sale of original quality fine arts and crafts, including textiles, candles, Christmas decorations, dolls, jewellery, weavings and pottery by Maggi Kneer, Sheila Morissette, Celia and Keith Rice-Jones.

1911 28th Street, West Vancouver.

Port Moody

Gillian McMillan Open Studio

Friday November 28, 4:00-7:00PM

Saturday November 29, 12Noon-4:00PM

Sunday November 30, 12Noon-4:00PM

2214 St. George Street, Port Moody

604.937.7696

Slip-painted jugbirds, platters, mugs, bowls etc.

website: www.cabc.net/mem_sect/folios.html/#van



Gillian McMillan
Ornithikos Tureen 2003
slip-painted, wheelthrown
earthenware. W: 40.6 cm
x H: 34.3 cm

Burnaby

Wildrice Studio

Keith and Celia Rice-Jones

Saturday & Sunday November 22 & 23

Daily: 10:00AM-6:00PM

10% off regular stock; big reductions on good seconds.

Keith and Celia look forward to seeing old friends and making new ones over coffee or a glass of wine.

8072 11th Avenue, Burnaby

604.522.8803



Celia Rice-Jones Teapot faceted, bail handle;
Lidded jar, faceted with stick handle;
Unami cup stoneware

Studio Exhibitions and Sales

Sunshine Coast

Creek Clayworks Christmas Pottery Sale and Studio Open House

Saturday and Sunday, November 29 and 30

Both days: 10:00AM-5:00PM

1738 Lockyer Rd., Roberts Creek.

Elaine Futterman and Mike Allegretti hope you will join them for lots of pottery and tasty goodies.

604.885.2395



Elaine Futterman *Casserole* 2003 and
Mike Allegretti *Slab Plate* 2003. Both
stoneware, cone 10 oxidation.

Vancouver Island

Jane Wolters' Annual Christmas Show and Sale

November 28 & 29, 10:00AM-5:00PM

9002 Chemainus Road

Chemainus, BC V0R 1K5 (2 miles south of Chemainus)

Chemainus is between Nanaimo and Victoria on Vancouver Island.

250.246.3853

Email wolterspots@shaw.ca

Website <http://members.shaw.ca/wolterspots>

I work mainly in high-fired reduction stoneware.



Jane Wolters *Tureen Set* (stand,
tureen, lid, and ladle) 2003, high-
fired reduction stoneware,
sliptrailing and brush decoration
under satin mat glaze. H: 29.0 cm

Comox Valley Potters Club

Saturday November 22

Filberg Centre, downtown Courtenay

Les Crimp <lcrimp@shaw.ca>

250.468.7072

Salt Spring Island

Gary Cherneff's Annual Christmas Studio Sale

at Stoneridge Pottery

November 29 & 30

10:00AM-5:00PM

520 Long Harbour Road

250.537.9252

Web site: arts4me.ca/stoneridgepottery

Every Christmas season Gary turns his studio into a gallery for two days to offer the full range of his work to the public. Functional stoneware, porcelain, terra cotta and raku in many different styles and glazes are available as well as some special larger exhibition pieces. His partner Beth, is at the same time showing seasonal floral designs and accessories for home interiors through her studio Flowers By Arrangement. From the Long Harbour Ferry terminal look for the big red *Stoneridge Pottery* sign on the left as you drive towards the village of Ganges.



Gary Cherneff
Stoneware Vase 2003
H: 24.0 cm x W: 15cm.
Cone 7 oxidation

Techno Tip Recycling Clays

by Tony Hansen

In any studio or production facility scrap clay accumulates quickly. In a large art center, for example, smaller amounts of a dozen different bodies may be in use. In a production situation it is likely that just one kind of clay is employed and the major challenge is dealing with scrap volumes. Typically procedures and equipment are in place to incorporate a percentage of scrap into fresh clay mixes or to use it for certain types of production. Let us take the other challenge: the art center or studio.

Everyone likes to have clay with consistent properties, but you can forget about that when using bodies prepared from scrap. The trick is gathering some information about the working and fired properties so that you can either choose a suitable use for each scrap batch or adjust and fine tune it to a specific use. You'll need a way to test this unique new clay body and evaluate it for its basic properties. Unlike typical clay formulations, you cannot choose to remove something from the recipe; you can only add things. If you are instructing in a school studio and see an opportunity to turn scrap clay into an educational opportunity you are not alone.

Some Guidelines on Collecting Scrap

- Mix the biggest possible batch; testing effort on small ones is pointless.
- Decide how many collection containers you need and rules for the types of clay allowed into each. The stricter the rules the more likely you can predict what sort of concoction each is. On the other hand, the better your ability to evaluate and adjust a batch the more relaxed the rules will need to be. Actually since people do not tend to follow rules anyway it is best to treat every batch of scrap as if it could have anything in it (including previous batches of scrap).
- Employ large plastic containers of water as collecting points for scrap. Use a large jiffy mixer or similar tool and a powerful drill to thoroughly mix batches into a thick slurry so that you can take a 500 gram (half pound) sample that is representative of the whole. Pour this sample onto plaster to dewater it for testing.
- Take measures to assure that plaster bits or chunks do not get into any batches.

Testing the Batch

This testing can be quite simple or complex. At www.ceramicmaterials.info, a testing section is under construction and will eventually have step-by-step for all common tests done in ceramics (hundreds of them). Remember that your goal is to describe what the scrap clay is in a clear and concise way (in engineering circles they call this characterization). Why do I say this? It is likely you will have more than one scrap mix or more than one person will be using it. Thus each batch needs a unique code number label, a fired sample or two and a card describing what it is. Following is a sample description:

Fires medium to light tan, vitreous cone 5-6; very slick and smooth; lower than normal plasticity.

Now consider the properties that are likely to vary from your regular bodies. As I mention these I am assuming of course that you would know the properties for a typical body you use. If not, take the time to measure the dry shrinkage, for example, on your regular clay in your circumstances.

- **Fired colour:** This is a product of both iron content and firing temperature; fire a sample to see (if possible at several cones since progression of colour is often a good indicator of firing temperature).
- **Dry shrinkage:** If this is too high the batch will be more plastic and therefore more likely to crack during drying (if too low, vice versa). For a variety of reasons the dry shrinkage can be higher or lower than expected. To measure dry shrinkage roll a bar (using a consistent technique each time) and make 10 cm apart marks to measure after drying (100 minus the span after drying is the dry shrinkage).
- **Texture:** If you have experience this should be obvious in wet texture and on the fired surface. Also examine fired and glaze samples for signs of iron speckle or tendency toward pinholing or blistering.
- **Firing temperature:** Try to fire samples at various temperatures. As a second choice, fire at the most likely maturing temperature and extrapolate a likely target from the result.

- **Glaze fit:** Try several glazes and stress test tiles using an ice water/boiling water test to reveal any crazing or shivering.

Adjusting the Batch

Do not try to adjust every batch to make it perfect. Sometimes it is better just to describe well what you have so people can adapt to it. But since you have a slurry it is easy to dump in some extra powder to condition the mix. Obviously you need to know the total weight of dry material in the batch to be able to add a percentage of something to it. Determine this by drying out a small known volume to find the water content and extrapolating total solids weight from the total known volume.

Following are some possible additions to condition your batch. (If you want to know more about any of these materials visit www.ceramicmaterials.info). Keep in mind that for most, you need to add at least 5% to see an effect (except for bentonite, iron, barium). Also, if you have bags of long unused materials in your glaze room, watch for opportunities to put them into scrap batches. If possible, test again after you make an addition to develop a body of knowledge about the effects of additions.

- **Ball clay:** Add if the batch lacks plasticity and it is a little vitreous.
- **Bentonite:** Add in 1-3% amounts to impart plasticity with minimal effect on other properties. It is very difficult to mix this in so add a 50:50 bentonite:kaolin mix (ignore the kaolin, e.g. in a 100 lb batch add 2 lbs of the 50:50 mix for a 1% addition of bentonite).
- **Silica:** Add if the body is too vitreous and especially if glazes craze. Add bentonite also if needed since adding silica cuts plasticity.
- **Feldspar:** Add if the batch is too refractory. Add bentonite also if needed.
- **Non-plastic kaolin** (e.g. EPK): Add to whiten a batch that is a little too plastic and vitreous or for which a lower plasticity is tolerable.
- **Plastic kaolin:** Add to whiten a batch that is too vitreous.

Techno Tip continued on next page

Techno Tip: Recycling Clays

by Tony Hansen

- **White talc:** Add to low-fire clay to whiten or improve drying properties. Add if glazes are crazing on a low-fire batch.
- **Redart** (or other red burning clay): Add to redden a low-fire terra cotta batch (some plasticity will be lost, add 1 bentonite for each 20% redart added). Add less to redden a medium-fire batch that is not vitreous enough.
- **Fireclay** Add to non-white stonewares if they are too vitreous or need some earthy character.
- **Iron oxide** Add 1% amounts to darken fired colour. Yellow iron is cleaner to work with than red.
- **Grog:** To create a sculpture clay add as much as it will take and still be workable. Add extra ball clay to make room for even more grog.
- **Barium carbonate:** Add 0.1 to 0.5% if the body fires with soluble salts on the surface.
- **Paper:** Add to make paper clay.

For many of the above you could run a small test on 500 g of the batch for extra insurance. If you are a teacher you could have each student appraise the scrap batch and suggest what could be done to condition it into something useful.

What if the batch goes bad and appears unusable? This is highly unlikely; almost any clay can be used for something. In extreme cases consider compensating on the opposite property extreme on the next batch and wedge them together.

Dewatering the Batch

This is not simple. There is no plaster table large enough to remove the amount of water typically required so one effective way is to mix it to the thickest possible slurry so it does not settle out and then pour small amounts on a plaster table to dewater as needed. Needless to say you need a plaster table or large portable plaster concave bats. In drier climates another method is to pour the slurry onto a canvas stretched over a wooden or metal frame and cover it

with another canvas. This will take some time to dewater by evaporation and you will have to fold the edges in as they dry faster, but this method can be effective.

If you are suspicious that the batch is contaminated by chunks of plaster then put the slurry through a 30 mesh screen as you pour it out onto the plaster table.

Safety

Dealing with scrap is generally a wet process, but if you need to deal with larger quantities of dry material and generate dust, then beware. Try searching the library at www.ceramicmaterials.info for the words 'safety' or 'dust'. There is a good article.

Tony Hansen Digitalfire Corp.

The Techno Tip column is generously sponsored by Plainsman Clays Ltd. in Medicine Hat, Alberta, and its BC affiliates, Greenbarn Potters Supply Ltd. in Surrey and Vancouver Island Potters Supply on Vancouver Island.

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Les Crimp Studio Potter

After a lifetime of traveling from one end of Canada to the other in my sales & marketing work, it was a nice peaceful change to retire to Nanoose Bay on Vancouver Island. This change enabled me to get back to my passion — *pottery!*

I had learned how to paint in oils and to draw, but I found my 'love' in clay at Vancouver Community College in the late 60s. I was fortunate to have Wayne Ngan as my first pottery teacher. He imbued me with a devotion and respect for clay and the craft of making forms with clay. On retirement, I was fortunate to get another great teacher in the person of Algis Bubnys of Nighthawk Pottery in Coombs, BC. Not only did Al help me get back my *feel* for clay, but became my mentor by convincing me I could do most anything in pottery by *just working at it*.

At the time I also started to go to any pottery workshops near Parksville. I met many people that I now consider close friends. At these workshops the conversation often turned to the remarks, "Why is it we only seem to meet at a workshop every six months or so?" With this in mind, I started phoning many of the workshop attendees to see if there was any interest in meeting on a more regular basis. The reaction was very positive and the Arrowsmith Potters Guild was born. Our Guild is in its eighth year and growing. We have progressed from working in an internally demolished CPR Railway Station to a great building with a functioning teaching studio and a well patronized Pottery Gallery.

Since starting back in clay I have met many potters, both locally and internationally. I have taken workshops with John Leach, Takeshi Yasuda, Micki Schloessing, Bruce Cochrane, Linda Christianson, Svend Bayer and several of our great BC potters. All these people have given me a stronger commitment to making pottery. My pottery associations include the Potters Guild of BC, the Crafts Association of BC, Arrowsmith Potters Guild, Comox Valley Potters Club, The Potters Place in Courtenay and The Pyromania Pottery Gallery in Coombs.

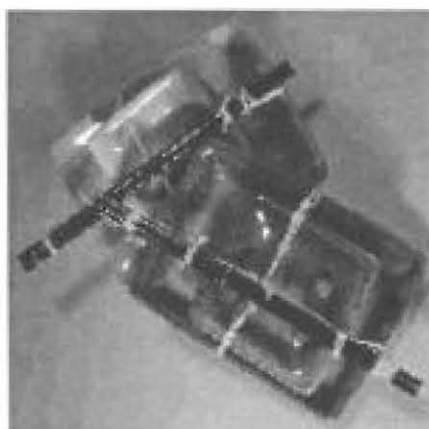
My work is primarily wood-fired functional stoneware and specialty raku pottery. Wood-firing is my *passion*. The whole process from making the pottery pieces, bisquing, decorating and glazing is great.

But the labour of love is lighting the fire in a fire chamber and stoking it until it reaches the proper temperature. This may be work, but the end results are worth it. The hardest part of the whole process is waiting for the kiln to cool. Then, the excitement of unbricking the door is always there. It is instant gratification to see all the beautiful pots with their rich glazes and the wonderful flashing where the flames have 'kissed' the pots. At this point the work is forgotten and remains totally worthwhile. My pottery has given me great satisfaction. Why didn't I do it sooner!

Very recently, on July 1, a group of five of us, all members of the Arrowsmith Potters Guild, were invited by Algis Bubnys to work with him in the formation of a small co-op/partnership in his retail store in Coombs. The store is behind the Old Country Market (the Goats on the Roof) which is an all-year-round prime location. Our new group of six has been named Pyromania Pottery Gallery and is working very well. The members are Donna Rankin, Linda Phillips, Trudy Menzel, Jane Murray Smith, Algis Bubnys and me.

Les Crimp

See more of Les' work at website
<http://www.arrowsmithpottersguild.bc.ca>



Les Crimp Sushi Set 2001 Plainsman 550 clay, wood-fired to cone 10. Blue set (foreground) is an opal glaze; brown set is gold Shino & Tenmoku. 10.0 cm x 10.0 cm.



Les Crimp, Pitcher 2001 Plainsman 550 clay, wheel thrown, Shino glaze, wood-fired to cone 10, H. 21.0 cm

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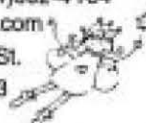
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Position Available
Editor for the Potters Guild of BC Newsletter

The Potters Guild of BC is looking for an editor for our newsletter. We would like to offer this opportunity to the members of the Guild. If you are interested and have the knowledge, skills and time needed, please respond as soon as possible to <don.jung@shaw.ca> indicating your interest and describing your qualifications. We are hoping to make a decision in early November. Below is a description of the position as well as a list of qualifications. Pay for this position will not exceed \$400 per month.

As the newsletter editor, you will be responsible for editing and publishing a monthly newsletter for PGBC. You will be expected to contact writers and coordinate the preparation of articles, advertisements, images and other content to be published in the newsletter as well as determining the layout of the publication. Your involvement will also include coordination of the printing and volunteers for envelope stuffing and mail out.

Along with your editing skills, you need to be extremely well organized, flexible and an effective communicator. A great deal of the work will involve the use of a computer and publishing software. Previous experience with a newsletter would be valuable.

Qualifications:

1. Writing and editing skills;
2. Computer skills including use of Quark Express or PageMaker, Microsoft Word, PhotoShop, and Outlook Express and Internet Explorer or comparable internet programs; digital output of newsletter to the printer;
3. Computer hardware to support the above software and for archival storage;
4. Familiarity with printing and publishing;

5. Internet access (preferably high speed), for email and sending/receiving attachments, images;

6. Interpersonal skills;

7. Organizational skills;

8. Ability to work in a committee structure;

9. Knowledge of the pottery community is an asset.

The Potters Guild of British Columbia is a non-profit society. The newsletter editor is a member of the Communications committee, which seeks to facilitate and develop communications to fulfil the purpose and goals of the Guild.

Don Jung

Chair, Communications Committee

604.873.1836

<don.jung@shaw.ca>

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ClayLines

My name is **Sandy Korman** and I am the Director of the Kootenay Gallery of Art, History & Science in Castlegar, BC. I used to be the manager of the Gallery of BC Ceramics — many years ago. Some of you may remember me. I would love to hear from you. I am writing to invite anyone who is interested in selling their work in our Gallery Gift Shop. We take 35% commission and sell a fair bit of pottery. Contact me at <info@kootenaygallery.com>.

In October, **Wayne Ngan** had a solo exhibition, *Masterworks of Ceramic & Bronze*, at Omega Custom Framing & Gallery, 4290 Dunbar Street, Vancouver. His works are described as embodying Far Eastern ideals of energetic balance, and the perfect union of vessel and surface. A graduate of the Vancouver School of Arts, Ngan received the Saidye Bronfman Award for fine craft in 1983. A permanent collection of his work is in the Canadian Museum of Civilization. It was Ngan's first Vancouver exhibition in seven years.

Denys James Excursions presents travel experiences for 2003 & 2004

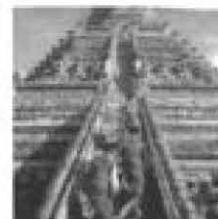
Thailand Italy

Thailand

December 15, 2003 - January 3, 2004 18 Days

Denys James, Louis Katz, and
Suwanee Natewong

Tour of folk potteries, temples, traditional arts
and crafts



Tuscany, Italy

May 14 - 31, 2004 17 days

Denys James, Giovanni Cimatti, and
Pietro Maddalena

Studio experience, terra sigillata
workshop with Italian master, tours of
San Gimignano, Florence, and Siena



**See website for
excursion details!**

Information and Registration

Denys James

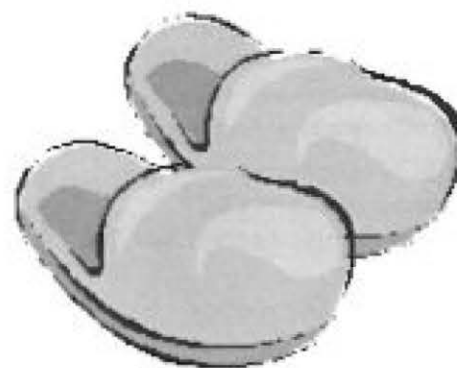
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- by Visa, cheque or cash in person at the Gallery of BC Ceramics or
- by Visa, cheque and mail to the Guild office; mark the envelope and cheque with 'Membership Renewal'.

New Membership

Use the two methods above. If you submit by mail, mark the envelope 'New Membership.'

Questions

Joan Conklin 604.435.9458 or
Ronna Ander 604. 921.7550 or
<membership@bcpotters.com>

Communications Committee

Don Jung, Chair 604.873.1836
<webmaster@bcpotters.com>

Gillian McMillan 604.937.7696
<newsletter@bcpotters.com>

Carole Matecha 604.583.1037
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*Special thanks to Rona Hatherall,
Carole Matecha, Marie Smith, Lewis
Kennett, and Billy Wittman who make
certain the newsletter is mailed.*

Questions

Newsletter: <newsletter@bcpotters.com>

General: Jay MacLennan 604.669.5645
and leave a message or email
<bcpottersguild@bcpotters.com>

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December Hours: 10:00AM-6:00PM
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Tamara Ruge Gallery Manager

604.669.3606 or
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Ceramic journals and books: *Studio Potter* and *Ceramic Monthly*, plus assorted ceramic books. Joseph 604.926.5628

16 cubic ft. Olympic, needs some work.
Assorted glaze raw materials, oxides, unused boxes of Amaco underglazes. Offers? Maggi 604.929.3206

Wanted

Clay mixer with capacity to mix 500 - 1000 lbs at one time. Gunda 250.428.4803 or email <gstewart@kootenay.com>

Free

Free clay: assorted Plainsman & Seattle clays, cone 6, needs recycling. Maggi 604.929.3206

Free wood shavings. David Bradford, Alder Bay Boat Company (down the street from the Gallery) 604.685.1730

POTTERS GUILD OF BC NEWSLETTER

ISBN 1701-3321 ISSN 6319 812X

The Newsletter is published 10 times yearly as an information link for members.

Submissions: send articles, reviews, images, members news, letters and information by the eighth of the previous month. Unclassified and articles may be edited for space.

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